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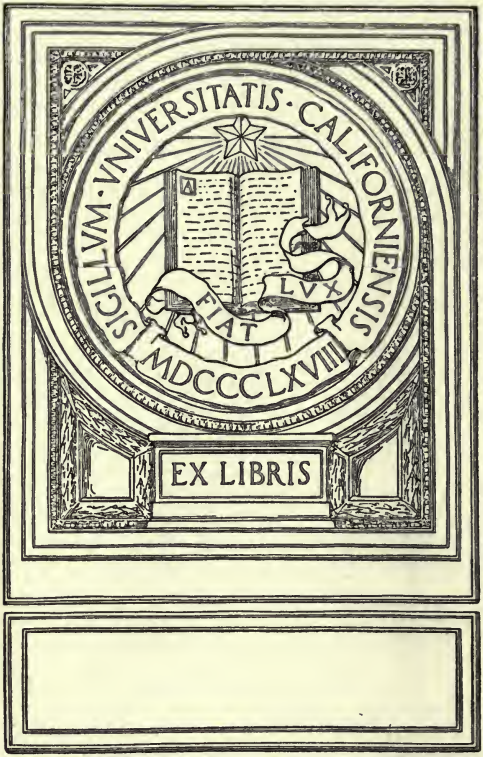
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MOSAIC BOOKBINDINGS
A CATALOGUE OF AN EXHIBITION

No. 46

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MOSAIC BOOKBINDINGS

A CATALOGUE OF AN EXHIBITION

THE GROLIER CLUB
29 EAST 32D STREET, NEW YORK
JANUARY 23 TO FEBRUARY 22, 1902

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PREFACE

THE following account of mosaic[1] bindings does not pretend to trace the development of ornament as found in gold-tooled bindings, except so far as it is necessary in connection with inlaid work; nor can it hope to offer much that is new in the history of bookbinding. It attempts only, by an orderly arrangement of the few facts which are scattered through the works of various writers, to lead to an intelligent comprehension of an exhibition believed to be unique.

It remains to express indebtedness and thanks to those writers, both French and English, from whose books these facts have been taken, and especially to MM. Henri Beraldi and Ernest Thoinan, Mr. H. P. Horne, and Miss S. T. Prideaux.

[1] The term *mosaic* has been used in this catalogue because of its general acceptance by writers on bookbinding, though *inlaid* would seem to be a better expression in most cases.

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INTRODUCTION

A MOSAIC binding is one which has on its covers, or doublure, or both, a pattern made by a combination of small, inlaid pieces of colored leather, paper, or painted vellum, outlined or tooled with gold.

A mosaic binding is as different from a gold-tooled binding as a colored picture is from one in black and white; and the rules governing its composition should be as different. An appreciation of this is seen in the work of the best periods, but too often so-called mosaic bindings are compositions in gold-tooled lines on polychrome backgrounds.

The motives used in gold-tooled bindings had their origin in the colored book ornamentation of the East. The brilliantly painted Persian and Arabian manuscripts in the Saracenic style gave these forms, it is thought, to the Venetians, who used them first in their printed books and then on their bindings. In the beginning only the simplest forms were copied in blind or gold lines, but soon the patterns became more elaborate, and eventually, as might have been expected of a race always susceptible to color, a varnished incrustation, like enamel, was made to add the effectiveness of color

to the gilded design. This art of painted bookbindings spread rapidly, and reached its best period in the hands of the French, as well as of the Italians, during the middle of the sixteenth century. Its decay is seen in coarse designs and crude colors, and its final end in the stamped Lyonese bindings.

The frailty of the painted decoration was one of the causes of its disuse; and it is partly due to this, too, that painting or enameling on leather covers has never been seriously revived. Pared leathers gained the same color effect, and, not being so perishable, gradually supplanted the older method.

A few examples of bindings inlaid with colored leathers are found in Italy and France during the sixteenth and seventeenth centuries; but it was in the hands of the English, in the seventeenth century, and of the French in the eighteenth, that mosaic binding, in the strict sense of our definition, came into general use, and reached its highest degree of interest. The nineteenth century was marked everywhere by the frequent use of inlaid leathers. The painted bindings of Italy and the French eighteenth-century designs were copied in mosaics with an astonishing skill of execution, far beyond that displayed at any other time. The end of the century saw an impulse toward a new style of decoration, which should be individual. In the search for new effects, new mediums were used and the number of mosaic bindings increased to a great extent.

ITALIAN BINDINGS

Sixteenth Century

The Saracenic motives, which played so important a part in early Venetian book decoration, and which were communicated from the printed page to the binding, show themselves most conspicuously in the graceful, leaf-like fleurons, at first tooled solid in gold, then azured and outlined, and in the interlaced bands or knots, which border the covers.

The finest compositions of these forms are found on the books belonging to the collections of Jean Grolier de Servières, Vicomte d'Aguisy, bibliophile and treasurer of France under Francis I, and of Thomas Maioli, of whom almost nothing is known and their names have come to be descriptive of the best work of this style. Grolier's bindings vary considerably in the amount of design used on them but they are generally simple, not departing far from the designs found on the early Aldus books. The bands are interlaced in straight lines; the fleurons are small and often combined in patterns by themselves. Maioli's books are treated more lavishly, and possibly with less delicacy; the fleurons are often hollow or azured, and combined with curved gold lines to form arabesques, which are interlaced with the bands. Frequent use is also made of the cartouche.

Color is found on these bindings, and occasionally inlaid leathers.

1 ZANCHI, ANTONIO DE, *printer.*
Missale Romanum. Venice, 1502

2 CATULLUS, TIBULLUS, PROPERTIUS.
[Opera.] " 1515

3 OVIDIUS NASO, PUBLIUS.
Opera omnia. " 1534

4 MATTHIOLI, PIETRO ANDREA.
Commentarii In Sex Libros. " 1554

Seventeenth Century

5 TETIUS.
Ædes Barberinæ. Rome, 1642

Eighteenth Century

6 Officium Beatæ Mariæ Virginis. Venice, 1800

FRENCH BINDINGS

Sixteenth Century

This, the most interesting period in the history of French gold-tooled bindings, offers few examples of the art of mosaic-work. Italian styles were copied

in book-decoration as in all the arts; but it was especially the era of Nicolas and Clovis Eve, with whose names are associated the use of the *semé* and *fanfare*, two styles of decoration more largely copied by later binders than any others except the Italian work distinguished by the names of Grolier and Maioli.

Semé is used in heraldry to describe a field sown with a powder of small bearings, equally distant from each other. The adoption of this heraldic motive marks an important addition to the stock of bookbinding designs.

The *fanfare* style is evolved out of the Italian interlaced bands. It consists of irregularly shaped compartments made by geometrically interlaced bands, filled, more or less, with branches of oak, laurel, palm and other figures.

7	GERING, ULRIC, and REMBOLD, BERTHOLD, *printers.*	
	Book of Hours.	Paris, 1498
8	ESTIENNE, HENRI, *printer.*	
	Libri Moysi quinque.	" 1541
9	Manuscript.	" 1543
10	TOURNES, JAN DE, *printer.*	
	La Sainte Bible.	Lyons, 1554
11	ARIOSTO, LUDOVICO.	
	Orlando Furioso.	" 1556
12	JUNTE, JACQUES DE, *printer.*	
	Brevarium Romanum.	" 1556

13 Coustumes Des Pays Et Bailliage
Du Grand Perche. Paris, 1558

14 GUICCIARDINI, FRANCESCO.
La Historia di Italia. Florence, 1561

15 CÆSAR, CAIUS JULIUS.
I Commentari. Venice, 1575

16 CASTIGLIONE, BALDASSARE.
La Parfait Courtisan. Lyons, 1580

Seventeenth Century

LE GASCON

Between the years 1625 and 1665, a large number of books were executed, the ornament of which is based upon the fanfares of the Eves, but with certain peculiarities which produced the effect of an individual style. This style is called by the name of Le Gascon, a binder whose personal history has been a matter of much speculation, but without very definite results. An imitator or rival, Florimond Badier, worked in the style called Le Gascon, and it was copied by all the binders of the period.

The style of Le Gascon is, in general, as follows: a geometrical pattern of straight and curved, interlaced bands, forming panels which are ornamented with small dotted figures in varying degrees of elaborateness, from a rather thin geometrical design, made with small tools, to a filigree covering

the whole space. The use of the broken or dotted line instead of a continuous line is its chief distinction.

Many of these bindings have the panels between the bands inlaid with colored moroccos, but few have the bands themselves inlaid. They are often clumsy and careless in workmanship, and are chiefly interesting as showing a desire, on the part of the binders, to produce variety. Their colors have been softened and toned down with time and handling until they produce an excellent effect, hard to attain in modern work.

Badier is thought to have been the first to make considerable use of the doublure. Since his time the insides of the boards have been doubled or covered with leather, thereby affording a larger opportunity for decoration.

17 [QUESNEL, PASQUIER.]
Le Jour Evangelique. Paris, 1700

18 METTAYER, IAMET, *printer.*
Le Pseaultier De David. " 1586

Eighteenth Century

During the eighteenth century the taste for mosaic bindings reached its height. In the hands of such binders as Antoine-Michel Padeloup, Louis Dou-

ceur, Pierre-Paul Dubuisson, Pierre-Antoine Laferté, Jacques-Antoine Derome, his son Nicolas-Denis, and Pierre Vente, and under the influence of the Eastern works of art, now inundating Europe, and of the taste of the time for the Rococo, mosaic bookbinding entered upon a new era. New motives and new materials were introduced, and it might almost be said that a new style was created.

Hitherto the decoration of book-covers had been arranged according to certain simple geometrical rules; and variety and beauty of design had depended more upon a variation of the arrangement than upon the number of the motives used. Now, the most radical change was introduced in the departure from these rules of symmetry and balance.

To question whether this style is a good one would be as fruitless as to quarrel about the value of the style called Louis Quatorze, its parent in architecture.

With one or two exceptions, the workmanship of the binders of the period was poor. It is not easy to distinguish between the work of different binders; for they copied each other's designs and used the same tools; and, to add to the confusion, the design of a binder, following an old custom, was signed by the workman who gilded it. Amidst a vast quantity of inferior work, some few bindings stand out in bold relief. It is customary to ascribe these to the best-known masters of the style.

PADELOUP

The most important name in the period, if not in the history, of French mosaic bindings is Antoine-Michel Padeloup, commonly called Padeloup le jeune. He was born in Paris in 1685, of a family of binders of the same name, whose activities extended over the seventeenth and eighteenth centuries. In his own day he achieved a high reputation: besides his appointments as "Relieur ordinaire du Roy de Portugal" and "Relieur ordinaire du Roy," he worked for Count Hoym, Madame de Pompadour, and other celebrated collectors. He died in 1758.

His gold-tooled bindings in the style of Louis Quatorze and his celebrated *dentelle* borders (a form of decoration first used by Boyet on the doublure of his books, but used by Padeloup on the covers) place him among the celebrated of his craft. He was, moreover, almost the first to employ small pieces of colored leather in a composition that may really be called a mosaic.

Bindings before his time were inlaid to give greater effectiveness to the tooled pattern, to accent or strengthen the design; but Padeloup made designs in color by means of small pieces of morocco, the gilding of which was an accessory or finish. He may be called the father of modern mosaic binding.

Mosaic bindings of the period, and called by his name, are of two kinds: *compartment bindings* and *Chinese bindings*. The compartment bindings are

covered with a diaper of one or two small geometrical figures, usually thought to have had their origin in the semis of wreaths of the Eve bindings, but more likely inspired by that same Saracenic art which gave Aldus Manutius his *fleurons*. The brilliant little "repeats," in several colors, lightened with gold dots, and outlined with gold, may very well have been copied from similar patterns, painted in the margins of Arabian or Persian manuscripts. One of the earliest examples of compartment bindings is on a copy of "Daphne and Chloe," of 1715, and is usually ascribed to Nicolas Padeloup.

Whether Antoine-Michel was the first to employ this motive or not, he made it his own, and it has come to be associated with his name; and if we cannot claim for him the honor of its invention, he is entitled to our admiration for his appreciation and adoption of so excellent a form of book-cover decoration. If many of the bindings of this genre, made during this century, which are ascribed to Padeloup, are inferior in workmanship to the copies of them made by Trautz, they have a charm and vigor which Trautz's work, or the work of any of the copyists of the middle nineteenth century, does not possess.

It is uncertain when Chinese works of art were first introduced into France, but the craze for Eastern porcelain, lacquers, and stuffs raged during the second half of the seventeenth century and culminated in the beginning of the eighteenth. All of

the French industries were affected by it, to a greater or less extent, and among them the craft of bookbinding. Padeloup lived at the time when the craze for the Chinese was approaching its climax; and, while the earlier examples never go to such lengths of "chinoiserie" as do those of Lemonnier, who came later, the influence of this art was strong upon him, and it may have been he who brought into French bookbinding the new motive which we call *Chinese.*

These bindings consist, usually, of large pieces of morocco having, both in their application to the boards and in their tooling, the effect of appliqué work. They sometimes have other materials, like silk or vellum, combined with the morocco, usually in the form of a painted medallion, surrounded by a frame. It is a point worthy of notice that a man who succeeded so well in composing small and intricate designs should also have had the versatility to employ the large and free manner of this style.

It is customary to dismiss the mosaic work of Padeloup, and especially the Chinese bindings, rather abruptly as poor in composition and below the level of his other work. It may, however, be said, remembering that almost all French binders have been copyists and not artists, that, within the limits of the styles which influenced him, his work shows more individuality and striving for artistic effect than does the work of any French binder until Michel.

STYLE OF PADELOUP

19	LONGUS. Les Amours Pastorales De Daphnis Et Chloé.	Paris, 1718
20	Offices Ou Pratiques De Devotion en François.	" 1707
21	ROUSSELET, JEAN PIERRE, *calligrapher.* Prieres De La Messe. Manuscript.	" 1725
22	Heures Nouvelles.	" 1761
23	Heures Presentées A Madame La Dauphine.	" [n. d.]
24	JOHN CHRYSOSTOM, Saint. Homelies.	" 1689
25	MARTIALIS, M. V. Epigrammaton.	Sedan, 1624
26	Heures Presentées A Madame La Dauphine.	Paris, [n. d.]
27	[CAVEIRAC, JEAN NOVI DE.] Nouvel Appel.	Brussels, 1762

DEROME

Nicholas Denis Derome, called *le Jeune*, also belonged to a large family of binders; no less than eighteen being mentioned by Thoinan. His father,

Jacques-Antoine Derome (1696(?)–1760), was distinguished for his mosaic bindings; but it was the son, who, with Padeloup, gave to this form of ornamentation the distinction which it had not known before. The younger Derome's work was not individual; he appears to have followed closely in the style of Padeloup, and to such an extent that it has even been inferred that he may have bought the tools of Padeloup, upon their sale, after the latter's death. It may, perhaps, be justly said, that he perfected the motives employed by Padeloup and his school, in the same way, but to a far less extent, that he perfected the dentelle border, which is now called by his name.

He was born in 1731, was made Master in 1761, and guard of his guild in 1773. He died about 1788.

STYLE OF DEROME

28 SANDERS, NICHOLAS.
Les Trois Livres. Rome, 1587

DUBUISSON, PIERRE-PAUL (-1762)

29 Almanach Royal. Paris, 1757

JUBERT, JEAN-PIERRE

30 L'Ordinaire De La Messe. Paris, 1733

31 [DUFLOS.]
L'Éducation De Henri IV. " 1790

LEMONNIER or MONNIER

32 De L'Imitation De Jesus-Christ. Paris, 1690

33 CICERO, MARCUS TULLIUS.
De Amicitia. " 1749

BISIAUX, PIERRE-JOSEPH

34 ANACREON.
Odaria. Parma, [1784]

UNKNOWN BINDER

35 [TREUVÉ, SIMON-MICHEL, Abbé.]
Instruction Sur Les Dispositions qu'on doit apporter Aux Sacremens. Paris, 1709

Nineteenth Century

The binders of this century may be divided into three groups, according to the distinct styles of their work, which falls into three periods, the early, middle, and end of the century.

Early. For some time previous to 1800, several circumstances were at work, tending toward the temporary upsetting of the established order of the bookbinding craft. In 1776, Turgot, in his endeavor to secure liberty of trade, attempted to

abolish the city guilds, and with them the guild of the bookbinders. His efforts were unsuccessful, but the result was accomplished by the Revolution in 1791; and the fraternity of S. Jean Latran, founded under Charles VI in 1401, and more instrumental than anything else in perfecting the art so essentially French, came to an end. The Revolution, which burned all books bearing royal or aristocratic coats-of-arms, which forbade the use of all symbols of royalty, even in gilders' tools, and which begrudged the use in books of leather needed for soldiers' boots, could not be expected to look with favor upon a craft, the luxurious wares of which were patronized chiefly by the higher classes.

With returning prosperity, after the Revolution, a new style in decoration was necessary to match the new order of things. The *classic* reigned everywhere. "From the chief of the state to the chiffonnier in the street, every one tried to believe, or to encourage the belief, that the Empire of France was the legitimate successor or a reproduction of that of Rome, and all things which were neither real nor essential were made to conform to that delusion." Roman friezes, scrolls, eagles, and other symbols appeared in all directions. The ex-members of the Guild of S. Jean were not slow to adopt motives pleasing to their new patrons; and the fleurs-de-lis, Le Gascon tools, and Padeloup motives vanished entirely.

The Roman style, it must be admitted, though often vulgar and heavy, is not ill adapted to the decoration of the rectangular surfaces of book-covers. In the hands of some of the early binders it was used with skill and effectiveness; but, as a whole, the genre, like the passion that inspired it, was too violent to last long.

Mosaic bindings, made by hand, are few in number. Toward the end of the period, bindings called by the French "à la cathédrale," with colored leathers applied with stamps, had quite a vogue, especially on the works of the school of writers called the *Romanticists.*

If French binding lost a strict mentor when the Guild of S. Jean was abolished, it gained as sure an encouragement to excellence, and a more liberal friend, in an institution, the direct outcome of the Revolution, called the *Expositions de l'industrie*, which, beginning in 1798, have been held at intervals ever since. There were no examples of the binder's art in the first Exposition, but a list of the awards of the judges of these *Assises industrielles* since then would make an outline of the history of bookbinding.

The important names of the period are the Bozérians, Joseph Thouvenin, Simier, Purgold, and Lessée.

Bozérian, the younger, was publisher and binder, with more detractors than admirers; and this because he, when all was chaos, introduced into

France the style of English binders, and because he died rich. Paul Lacroix said of him that he produced at one and the same time gilding, tabis, and bad taste, forgetting that the supply was in response to a demand, else M. Bozérian would not have had money to leave behind him.

Simier, Thouvenin, and Purgold worked in much the same style. They changed it from time to time, with the versatility of the government itself, to suit the taste of republic, consulate, or empire. They used poor leather, and they and their followers affected the stamp and other labor-saving devices, which use was a sign of the times and showed a progressive spirit highly appreciated.

FONTAINE, L.

36 Boileau Despréaux, Nicolas.
Œuvres Poétiques. Paris, 1825

SIMIER

37 Cæsar, Caius Julius.
[Commentarii.] Amsterdam, 1635

38 Pourchet, Michel.
Chansons. Paris, 1831

SUSSE

39 Album.

THOUVENIN, JOSEPH (1790–1834)

40 DUMAS, ALEXANDRE.
Henri III Et Sa Cour. Paris, 1829

VOGEL

41 BERNIS, F. J. DE P. DE, Cardinal.
Œuvres. Paris, 1825

UNKNOWN BINDER

42 Album.

43 BÉRANGER, P. J. DE.
Chansons. Paris, 1829

Middle. After the classicism came a reaction, which took the form of a return to the old motives. All of the binders of the period, many of them trained in the ateliers of the Empire or even earlier, show this preference for tested styles. The majority of the designs used now, and this is especially true of mosaic bindings, are either copies, or, at best, copied after the bindings of the sixteenth or eighteenth centuries. The whole period might be called a period of the *copyist.*

But, if there is a lack of originality, it is by some excused on account of the excellence of the workmanship, and especially of *finishing*, which surpassed anything known before. This excellence alone raises the bindings of Trautz and some others to the level of works of art.

Many collectors arose during the period, who, for enthusiasm and liberality, rivaled those of the eighteenth century, and who gave to French bookbinding a position, which, if sometimes out of proportion to its deserts as an art, was appreciative enough to satisfy the most exacting craftsman. This era of lavish patronage did much for mosaic-work, the costliest kind of binding; more were executed now than at any time since the sixteenth century. Beraldi tells us that, twenty years later, the proportion of mosaic bindings, which in 1860 was not one in a thousand, was multiplied a hundredfold.

CAPÉ (1806–1868)

44 VOSTRE, SIMON, *printer.*
Book of Hours. Paris,

45 [BOUCHET, JEAN.]
Le Labirinth de fortune. " [1534]

46 THEOCRITUS.
Eclogæ triginta. Venice, 1495

47 THÉOPHILE (DE VIAU?).
Le Parnasse Satyrique. Leyden (?), 1660

48 LORRIS, GUILLAUME DE.
Le Rommant de la Rose. Paris, 1529

49 [BOUCHET, JEAN.]
Les Triumphes de La Noble et amoureuse Dame. " 1536

50 VIEL-CASTEL, HORACE DE.
Statuts De L'Ordre Du Saint-Esprit. Paris, 1853

51 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris], 1751

52 HORATIUS FLACCUS, QUINTUS.
Opera. Paris, 1828

CUZIN, FRANCISQUE (1836–1890)

53 DESPORTES, PHILIPPE.
Les Premieres Oeuvres. Paris, 1600
(A list of Cuzin's mosaic bindings is given by Henri Beraldi in his *Estampes et livres*, 1892, page 235. This book is No. 3.)

54 Bref Discours De L'Excellence Et Dignite De L'Homme. " 1558
(In Beraldi's list, No. 6.)

55 [LA ROCHEFOUCAULD, FRANÇOIS DE, Duke.]
Reflexions Ou Sentences Et Maximes Morales. " 1665
(In Beraldi's list, No. 8.)

56 [BONAPARTE, LUCIEN.]
La Tribu Indienne. " [1799]
(In Beraldi's list, No. 18.)

57 PLANTIN, CHRISTOPHER, *printer.*
Vivæ Imagines Partium Corporis.
Antwerp, 1566
(In Beraldi's list, No. 23.)

58 BERQUIN, ARNAUD.
Idylles. [n. d.]

59 VILLON, FRANÇOIS.
Les Oeuvres. Paris, 1533

60 CELSUS, AURELIUS CORNELIUS.
De Medicina Libri viii. " 1528

HARDY, NESTOR CANARIS (1825–)
MENNIL

61 CATULLUS.
Poésies. Paris, 1867

62 VOSTRE, SIMON, *printer.*
Book of Hours. " [n. d.]

JOLY, see THIBARON

LORTIC, MARCELIN (1822–1892)

63 VIRGILIUS MARO, PUBLIUS.
Les œuvres. Paris, 1540

64 GERSON, JOHANNES CHARLIER DE, *translator.*
De L'Imitation De Jésus Christ. " 1869

65 KERVER, THIELMAN, *printer.*
Book of Hours. Paris, 1500

66 VERARD, ANTOINE, *printer.*
Book of Hours. " 1510

67 VOSTRE, SIMON, *printer.*
Book of Hours. Paris, [1513–'30]

68 PLUTARCH.
Precepts nuptiaux. Paris, 1559

69 Manuscript.
Book of Hours. 15th century

70 VOSTRE, SIMON, *printer.*
Le contreblason de faulces amours. Paris, [n. d.]

71 Manuscript.
Book of Hours. 15th century

72 LORRIS, GUILLAUME DE.
Le rommant de la rose. Paris, [n. d.]

73 LORRIS, GUILLAUME DE.
Cy est le Rommant de la Roze. " 1531

74 LORRIS, GUILLAUME DE.
Cy est le romans de la Rose. Manuscript. 14th century

See also under

LORTIC, MARCELIN, THE YOUNGER. No. 109

NIEDRÉE, E.

75 [Dupont, Gratian.]
Les Controversses des Sexes Masculin et Femenin. Paris, 1500

76 Catalogus Librorum Officinæ Danielis Elseviri. Amsterdam, 1681

THIBARON

JOLY, ANTOINE

77 Tory, Geoffrey, *printer.*
Book of Hours. Paris, 1527

78 La Fontaine, Jean de.
Les Amours De Psiché et De Cupidon. " 1669

79 Manuscript.
Book of Hours. " 1537

JOLY, ANTOINE

80 Flemish manuscript.
Book of Hours. 15th century

81 Hugo, Victor.
Les Orientales. Paris, 1882

82 Manuscript.
Book of Hours. " [n. d.]

83 Villon, François.
Les Oeuvres. " 1532

TRAUTZ, GEORGE, called TRAUTZ-BAUZONNET (1822–1879)

84 [MARTIN, LOUIS; BELLEAU, REMY, and FOLENGO, THÉOPHILE.]
L'Eschole De Salerne En vers Burlesques. [Leyden], 1651
(The catalogue of the library of Count Octave de Behague, published in 1880, gives a list of the twenty-two mosaic bindings executed by Trautz. This book is No. 5 in that list.)

85 JARRY, NICHOLAS, *calligrapher.*
Manuscript. Airs Nouveaux De La Cour. 17th century
(In the Behague list, No. 7.)

86 VILLON, FRANÇOIS.
Les Oeuvres. Paris, 1532
(In the Behague list, No. 12.)

87 VAUQUELIN DE LA FRESNAYE, JEAN.
Les Diverses Poesies. Caen, 1612
(In the Behague list, No. 14.)

88 COQUILLART, GUILLAUME.
Les Oeuvres. Paris, 1532
(In the Behague list, No. 15.)

89 VILLON, FRANÇOIS.
Les Oeuvres. " 1537
(In the Behague list, No. 17.)

90 Recueil General Des Caquets
De l'Acouchee. " 1623
(In the Behague list, No. 18.)

91 REGNIER, MATHURIN.
Les Satyres. Leyden, 1652
(In the Behague list, No. 21.)

End of the Nineteenth Century. The end of the century was marked by a restlessness in all the crafts. This showed itself in an attempt to break away from old traditions and motives, and to substitute something entirely new. Natural forms, conventionalized natural forms, the pictorial, and, above all, colors are the essentials of a resulting style.

Bookbinding also shows this movement; and the technique of the art, even, has been pushed to hitherto unknown extremes in order to gain a wider scope for new effects in design. As a consequence, mosaic bindings, chiseled leather, and incised leather, stained or painted, have become very numerous.

One important motive now much employed and introduced by the theory that the decoration on the cover of a book should express its subject, is that of symbols or emblems. A book on birds has birds upon the binding; on love, true-lovers' knots, and so on. This was not a new idea, but it was one which had had little vogue until the present time.

With the use of naturalistic forms, like birds and flowers, and the pictorial representation of scenes or events, comes, just as it did in the eighteenth century, with the use of Chinese motives, a disregard for the old laws of composition and symmetry.

It may not be the time to judge any of these motives or methods, yet; they are still in their infancy. Some binders too, in their desire to appear original, have become eccentric, and it is not always easy to determine how much of this is due to the binder and how much to the style. If the French binders have not accomplished results so successful as their brothers in other crafts, it is because they are deeply steeped in conventions and traditions, which are at the same time their safeguards, and because no great artist has appeared to dominate them, setting definitely the limits of book-cover decoration.

AMAND

92 Aucassin Et Nicolette. Paris, 1878

93 BENSERADE.
Poésies. " 1875

BELZ, see CANAPE-BELZ

BOSQUET, ÉMILE (1834–)

94 WESTWOOD, THOMAS.
The Sword of Kingship. London, 1866

BRANY

95 KERVER, THIELMAN, *printer.*
Book of Hours. Paris, 1520

CANAPE, PIERRE-JULES (1841–)
BELZ, PHILIPPE (1829/30–)

96 GRESSET, J. B. L.
Ver-Vert. Paris, 1855

97 HORATIUS FLACCUS, QUINTUS.
Works. London, 1849

98 KÁLIDÁSA.
Sakoontalá. New York, 1885

CANAPE, FREDERICK GEORGES (1864–)

99 MAUPASSANT, GUY DE.
Contes choisis. Paris, 1891

CASIMIR-BRIOTET

100 LONGUS.
Les Amours Pastorales De
Daphnis Et Chloé. [Paris], 1731

CHAMBOLLE, R. S. (1834–1898)
DURU

101 UZANNE, LOUIS OCTAVE.
Le Bric-A-Brac De L'Amour. Paris, 1879

102 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1869

103 LE NOIR, MICHEL, *printer.*
Le preux et vaillant cheuallier
Artus de bretaigne. " 1552

CHAMBOLLE, R. S. (1834–1898)

104 THEURIET, ANDRÉ.
Nos Oiseaux. Paris, 1886

105 CLARETIE, ARSÈNE-ARNAUD,
called JULES.
Bouddha. " 1888

GRUEL, LEON (1841–)

106 Portfolio.

KAUFFMAN

107 FLERS, ROBERT DE.
Ilsée. Paris, 1897

108 Nausikaa. " 1899

LORTIC, MARCELIN, THE YOUNGER (1852–)

109 CLARETIE, ARSÈNE-ARNAUD, *called* JULES.
Le Drapeau. Paris, 1886

110 GONCOURT, E.-L.-A. and J.-A.-H. DE.
L'Amour de Dix-Huitième Siècle. " 1875

111 KERVER, THIELMAN, *printer.*
Book of Hours. " 1503

112 IRVING, WASHINGTON.
A History of New York. New York, 1886

MAGNIN, LUCIEN

113 BOUFFLERS, STANISLAS JEAN DE, Marquis.
Aline Reine de Golconde. Paris, 1887

114 DIDEROT, DENIS.
Jacques La Fataliste. " 1884

MERCIER, ÉMILE-PHILIPPE (1855–)

115 DAUDET, ALPHONSE.
Sapho. Paris, 1897

116 [STERNE, LAURENCE.]
A Sentimental Journey. London, 1768

117 Manuscript, written in Latin. 15th century

118 HUGO, VICTOR.
Les Orientales. Paris, 1829

119 DRUMMOND, WILLIAM.
Poems. Edinburgh, 1616

120 Manuscript. [n. p., n. d.]

MEUNIER, CHARLES (1865–)

121 NERVAL, GÉRARD DE.
Sylvie. Paris, 1886

122 HERVILLY, MARIE-ERNEST D'.
Le Harem. " 1874

123 VILLIERS DE L'ISLE ADAM, AUGUSTE.
Premieres Poesies. " 1859

124 SHAKESPEARE, WILLIAM.
Anthony and Cleopatra. New York, 1891

125 Polichinel. Paris, [n. d.]

126 [DENON, VIVANT.]
Point De Lendemain. " 1889

127 BAUDELAIRE, CHARLES-PIERRE.
Les Fleurs Du Mal. " 1857

128 MAINDRON, ERNEST.
Les Affiches illustrées. " 1886

129 JACQUEMART, JULES, *engraver.*
Bibliophilie. " 1861

130 Histoire Des Quatre Fils Aymon. " 1883

131 FALIZE, LUCIEN.
Claudius Popelin. Paris, 1893

132 OMAR KHAYYAM.
Rubáiyat. New York, 1885

133 GYP and others.
Féminies. Paris, 1896

MICHEL, HENRI, called
HENRI MARIUS-MICHEL (1846–)

134 Manuscript.
Book of Hours. 15th century

135 [DORAT, CLAUDE-JOSEPH.]
Les Baisers. Paris, 1770

136 [PRÉVOST D'EXILES, A.-F.]
Histoire du Chevalier Des Grieux. " 1753

137 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris, 1718]

138 Aucassin Et Nicolette. Paris, 1878

139 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1876

140 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1876

141 Laus Ululæ.

142 DROZ, GUSTAVE.
Monsieur, Madame et Bébé. " 1878

143 NERVAL, GÉRARD DE.
Sylvie. Paris, 1886

144 MAREAU, HÉGÉSIPPE.
Le Myosotis. " 1893

PAGNANT

145 LA ROCHEFOUCAULD, FRANÇOIS DE, Duke.
Maximes Et Réflexions Morales. Paris, 1827

146 CURTIS, GEORGE WILLIAM.
Washington Irving. New York, 1891

147 GOUDEAU, ÉMILE.
Paysages Parisiens. Paris, 1892

PETIT

148 HORATIUS FLACCUS, QUINTUS.
Opera. London, 1824

QUINET

149 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris], 1731

150 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. Paris, 1878

RAPALIER, PAUL (1855–1899)

151 GAUTIER, THÉOPHILE.
Le Roi Candaule. Paris, 1893

152 FLAUBERT, GUSTAVE.
Hérodias. " 1892

RUBAN, PETRUS (1851–)

153 GYP and others.
Féminies Huit Chapitres Inédits. Paris, 1896

154 THEURIET, ANDRÉ.
Nos Oiseaux. " 1886

155 UCHARD, MARIO.
Mon Oncle Barbassou. " 1884

156 HARAUCOURT, EDMOND.
L'Effort. " 1894

157 Histoire Des Quatre Fils Aymon. " 1883

158 [BERALDI, HENRI.]
Bibliothèque D'Un Bibliophile. Lille, 1885

159 Almanach Du Diable. Paris, 1738

160 BOUTET, HENRI.
Almanach. " [1887]

161 [NIERMBERG, J. E. DE.]
L'Aimable Mère De Jésus. [Amsterdam, 1671]

DE SAMBLANCX
WECKESSER

162 FLAUBERT, GUSTAVE.
Salammbô. Paris, 1863

163 POE, EDGAR ALLAN.
The Raven. New York, 1845

164 GAUTIER, THÉOPHILE.
Émaux Et Camées. Paris, 1887

165 LOTI, L. M. J. VIAUD, *called* PIERRE.
Au Maroc. " 1889

166 Chansons Folles. [n. p., n. d.]

WIENER

167 ZOLA, ÉMILE.
Le Rêve. Paris, [n. d.]

English Bindings

In the seventeenth and eighteenth centuries, English bookbinding, previously little more than a reflection of French work, took on a new aspect, which reveals a high degree of excellence in forwarding and finishing, and an individuality of design, challenging comparison with the best French work. This phase of development is called, rather loosely, the *Cottage style,* because, as it developed, the head and tail of the panel of the covers became triangular

in shape, resembling the gable end of a roof. The French had used the Cottage style before the English made it theirs, but not to any great extent.

The gilding on these bindings is done with a wide variety of tools: some apparently copied after Le Gascon, and some distinctly English in type. These cottage bindings and some of the tools used upon them are thought to have had their origin in the work of Samuel Mearne and of his son Charles, bookbinders to Charles II.

We are indebted to Mr. Herbert P. Horne for an account of what little is known of the Mearnes. He says: "At the restoration, the office of Bookbinder to the King was granted, in June, 1660, to Samuel Mearne, 'dureing his life, with y^e^ yearely ffee of 6 li' [Car. II., Docquet Book, 1660–1, p. 4.]: at this time, Mearne was living in Little Britain. Among the accounts of the Great Wardrobe, I find an almost unbroken series of entries relating to him, between the years 1663 and 1683; after which the name of Charles Mearne occurs, who was probably his son."

No binding can be definitely ascribed to either Samuel or Charles Mearne; but it is safe to assume that, among the books of the period, some are their handicraft, and we may with reason couple the excellence of the period with their names.

The new tools used in the cottage bindings consist of long branches of leaves ending in large, clumsy flowers — tulips (?) — flowers with thick,

curved stems, acorns, etc., made chiefly with broken outlines, like Le Gascon tools.[1] At first, they were often coarse and badly drawn, but in late examples they were very delicately cut. The designs made by a combination of these tools in the given space of cottage panel and border seem, at first glance, without definite composition, even haphazard; but the same general plan was followed in almost all cases. The effect produced is often good, sometimes beautiful.

The period abounds in inlaid-work, to which the general divisions of the cover and the big flowers easily lend themselves.

In the admirable essay on *The Bindings of Samuel Mearne and his School*, by Mr. Cyril Davenport in *Bibliographica*, the author says:

"Although before this date there are scattered instances of the use of inlaid leathers — in England on books bound for Queen Elizabeth, probably by John Day, who, however, only used white leather on calf, and in France, to a small extent, by Le Gascon — yet as a regular process, it cannot, I think, be considered to have been previously practised anywhere to any extent. But here it held its own continuously from its inception until the time of James II., when it altered somewhat in character."

[1] A tool having a bird's head with a beak like a parrot's is considered by Mr. Davenport to have been exclusively used by Samuel Mearne. A small stamp of a pineapple was used by Charles.

During the late eighteenth century, few mosaics worth mentioning were made. Roger Payne's graceful style was founded on the more vigorous seventeenth-century patterns; but he did not attempt, as far as is known, to make mosaics, unless we accept as one the binding on the Aldus edition of Vergil, with cameos set in the covers.

The early nineteenth-century binders followed closely in the wake of the French. Mr. Cobden-Sanderson and his school keep pace with the "new art" movement after their own fashion, and have produced, with tools founded on natural forms, some individual and beautiful designs, which have done more to inspire the Germans than any others, but they have not turned their attention to mosaic-work.

Sixteenth Century

168 NATALIS, HIERONYMUS.
Evangelicae Historiae Imagines. Antwerp, 1596

Seventeenth Century

169 HAYWARD, SIR JOHN.
The Sanctuarie of a troubled Soule. London, 1632

170 QUARLES, FRANCIS.
Divine Poems. " 1642

171 NORTON, R., *printer.*
The Gentleman's Calling. London, 1662

172 Manuscript.
An Abstract of Accompts. " 1674

173 La Liturgie. " 1678

174 The Lively Oracles given to us.
Oxford, 1678

175 The Book of Common Prayer. " 1679

176 COWLEY, ABRAHAM.
Works. London, 1681

177 BATES, WILLIAM.
The Danger of Prosperity. " 1685

178 TAYLOR, JEREMY.
The Rule and Exercises of Holy Living. " 1686

Eighteenth Century

ELLIOT and CHAPMAN

179 Manuscript.
The Meanes of a most Ample Encrease of The Wealth & Strength of England.

UNKNOWN BINDERS

180 The New Week's Preparation. London, [n. d.]

181 FAERNO, GABRIELLO.
Fabulæ Centum. London, 1743

182 Book of Common Prayer. Oxford, 1772

183 London Almanack. [London], 1792

184 The Naturalist's Pocket Book. London, 1796

185 DELILLE, JACQUES.
Les Jardins. " 1801

Nineteenth Century

BEDFORD, FRANCIS (1799–1883)

186 ROGERS, SAMUEL.
Poems. London, 1834

187 ROGERS, SAMUEL.
Poems. " 1834

188 The Sea Book. " [n. d.]

BOYER

189 HELMAN, ISIDORE-STANISLAS, *engraver.*
Faits Memorables. Paris, 1788

CHATELIN

190 ONGHENA, CHARLES, *engraver.*
La Chasse De Sainte Ursule. Bruxelles, 1841

191 LONGUS.
Daphnis Et Chloé. Paris, 1872

HAYDAY, JAMES (1796–1872)

192 [PICKERING, WILLIAM.]
Rules And Regulations Of The Walton and Cotton Club. London, 1840

HERING, CHARLES

193 TASSO, TORQUATO.
La Gerusalemme Liberata. Paris, 1805

MACKENZIE

194 LOCKHART, JOHN GIBSON, *translator.*
Ancient Spanish Ballads. London, 1841

NICHOLS, IRENE

195 GROLIER CLUB.
Catalogue of Original and Early Editions of . . . English Writers. New York, 1893

RIVIERE, ROBERT (1808–1882)

196 La legende des Flamens. Paris, 1522

197 SHAKESPEARE, WILLIAM.
The History of Henrie the fourth. London, 1613

198 [PUTTENHAM, GEORGE.]
The Arte of English Poesie. " 1589

199 SHAKESPEARE, WILLIAM.
A Most pleasant and excellent conceited Comedie of Sir John Falstaffe. London, 1619

200 SAINTSBURY, GEORGE.
French Lyrics. " 1882

ZAEHNSDORF, JOSEPH (1816–1886)

201 HAMERTON, PHILIP GILBERT.
Etching. London, 1868

202 CHAPMAN, GEORGE.
The Revenge of Bussy D'Amboise. " 1613

203 TENNYSON, ALFRED.
Poems. " 1842

204 [IRVING, WASHINGTON.]
A History of New York. New York, 1886

205 HUMPHREYS, HENRY NOEL.
The Art of Illumination. London, 1849

206 STOTHARD, THOMAS, *engraver.*
The Alphabet. " 1830

UNKNOWN BINDERS

207 [BURKE, JOHN.]
The Knightage of Great Britain. London, 1841

208 London Almanack. [London], 1856

AMERICAN BINDINGS

The history of bookbinding in America has received little or no attention, chiefly, probably, because of a lack of collected material from which to write it. A few bindings have been found with designs made with small tools, and some with stamped and roulette patterns; and early examples of mosaic-work, even, are known, having timid designs executed in thin leather: but an enthusiastic bibliophile is yet to be found willing to undertake the collection and description of the examples of this one of the American crafts.

Any early attempts at the ornamentation of book-covers would undoubtedly have been modeled upon the English work of the same period, though it would have been surprising if, during our friendly intercourse with France, and especially when conducted by a printer so eminent as Franklin, some ideas should not have been received from the French.

The state of the art at the time of the Exposition held at Philadelphia in 1876 may be gathered from the report of the visiting delegates of French binders, published in 1879.

Publishers' names appear largely among the list of exhibitors, and the class of books upon which the better bindings are found are publishers' or subscription books. Chief among these are the large "family bibles" with blank leaves for family rec-

ords, once the pride of every household, but now largely disappearing from view.

A few bindings were noticed inlaid with several colors. The work was found to be of a mixed genre, holding to the English for the decoration and gilding, to the French for the body of the work and the covers, and to the Germans for the lesser things.

The visiting delegates probably expressed it mildly when they said that American binding was a half-century behind the French. It was, they declared, "de l'intention."

Mr. Brander Matthews has pointed out that bookbinding here has been retarded by reasons clearly outside of art — by the high wages of skilful workmen, and by the high tariff on raw materials; but these are not the only economic reasons that have forced American collectors to send their books abroad to be bound. The American collector is himself, comparatively speaking, of very recent date: there has been little demand for fine bindings until recently. There could be no supply until the demand came.

Mr. William Matthews was, perhaps, our first binder to foresee this coming demand and to try to be ready for it; there are even now only a few binders who have the necessary technical and artistic skill to finish books. American collectors have been forced to send their books abroad to be bound until enough binders could be found to do the work

at home. While the growing demand for fine bindings has been so largely supplied by foreigners, the number of skilled workmen in this country has hardly increased at all; and it will not increase until they can compete with the European members of their craft, more especially in the matter of design.

The majority of our binders, like our other craftsmen, are poor in the traditions of design, and poorer still in examples or models from which to copy or study. Had there been no economic reasons to explain the lack of skilled bookbinders, this would have explained it. French binders handle continually rare old bindings. Capé and Chambolle collected libraries of old books for study; Marius-Michel traced old bindings and made himself an authority on design as applied to the book-cover. All French craftsmen may learn the theory and principles of design in their technical schools.

This period, through which we have been passing, of forced purchases abroad, was the thing which, in the nature of the case, had to happen. In the end it will work to the advantage of American binders. Examples will become plentiful, and museums will exhibit them so that binders may see and copy the best models and be inspired by them to do original work.

Eighteenth Century

209 [TYLER, ROYAL.]
The Contrast. Philadelphia, 1790

Nineteenth Century

THE CLUB BINDERY, New York

FOUNDED 1895

1896

210 [IRVING, WASHINGTON.]
A History of New York. New York, 1886

1898

211 ANACREON.
Odæ. Paris, 1554

212 GOYA Y LUCIENTES, F. J. DE, *engraver.*
Caprichos inventados y grabados al agua forte. [Madrid, abt. 1799]

1899

213 BOUFFLERS, STANISLAS JEAN DE, Marquis.
Aline Reine de Golconde. Paris, 1887

214 MORE, SIR THOMAS.
Utopia. London, 1551

215 MAUPASSANT, GUY DE.
Conte Choisis. Paris, 1891–1892

216 CÆSAR, CAIUS JULIUS.
De Bello Gallico libri vii. Rome, 1469

217 GAUTIER, THÉOPHILE.
Le Mille Et Deuxième Nuit. Paris, 1898

1900

218 VESPUCCI, AMERIGO.
S'Ensuytle le Nouveau monde et navigations faictes par Emeric de vespuce. Paris, [n. d.]

219 LA MOTTE-ROULLANT, DE.
Les Facetieux. " 1550

220 GOLDSMITH, OLIVER.
The Haunch of Venison. London, 1776

221 MUSSET, ALFRED DE.
Lorenzaccio. Paris, 1895

222 COPPÉE, F.-E.-J., *called* FRANÇOIS.
Le Passant. " 1897

223 [MENNES, SIR JOHN, and SMITH, JAMES.]
Musarum Deliciæ. London, 1656

224 HUBBARD, WILLIAM.
A Narrative Of The Troubles With The Indians In New England. Boston, 1677

225 KILLIGREW, ANNE.
Poems. London, 1686

226 BLAKE, WILLIAM.
Songs of Innocence. [London], 1789

227 BOCCACCIO, GIOVANNI.
A Treatise . . . shewing . . . the folies of . . . Princes. London, 1554

228 BURY, RICHARD DE.
Philobiblon. New York, 1889

1901

229 HARTGERS, JOOST, *publisher.*
Beschrijvinghe Van Virginia. Amsterdam, 1651

230 [DAY, RICHARD.]
A Booke Of Christian Prayers. London, 1578

231 ROSTAND, EDMOND.
Cyrano de Bergerac. Paris, 1899

232 AESOP.

233 HERRICK, ROBERT.
Hesperides. London, 1648

234 ARIOSTO, LUDOVICO.
Orlando Furioso [tr. by John Harington]. " 1591

235 MONTESQUIEU, CHARLES LE SECONDAT DE, Baron.
Le Temple De Gnide. Paris, 1796

236 R. E. and others.
Ballades dans Paris. " 1894

237 PRIOR, MATTHEW.
Poems. London, 1707

238 La Gloria Et L'Honore De Ponti Tagliaii. Venice, 1558

1902

239 CHAH ALI.
Bostan ul Mohaddithin.
(Persian manuscript.) [abt. 1771]

MATTHEWS, WILLIAM (1822–1896)

240 [IRVING, WASHINGTON.]
A History Of New York. New York, 1867

241 [KEBLE, JOHN.]
The Christian Year. London, 1882

242 Nouvelles Heures Gothiques. [Paris, n. d.]

243 MATTHEWS, WILLIAM.
Modern Bookbinding. New York, 1889

244 BRATHWAITE, RICHARD.
The Arcadian Princesse. London, 1635

245 SIMMONS, M., *printer.*
Recreation for Ingenious Headpeeces. " 1654

246 [WALTON, IZAAK.]
The Compleat Angler. " 1668

STARR, ELLEN G.

247 SHAKESPEARE, WILLIAM.
The Sonnets. London, 1881

STIKEMAN, HENRY WALTER
(1852-)

248 CICERO, MARCUS TULLIUS.
Cato Major. Paris, 1758

249 CATULLUS, TIBULLUS, and PROPERTIUS.
[Opera.] London, 1824

250 ANDREWS, WILLIAM LORING.
Stray Leaf From The Correspondence Of Washington Irving And Charles Dickens. New York, 1894

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Z269
G75
Grolier club, New York.
Mosaic bookbindings.

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G75

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